Incredible Hulk™ & ©1997 Marvel Comics, ARR.

Talk About Your Absolute Monarchy!...

Now here's a king that Machiavelli could be proud of! He's an absolute ruler who instills fear in his subjects; he never worries about overthrow; and there are no enemies who can threaten him with defeat.

Long live King Hulk!

Incredible Hulk #454 takes the Hulk into regal new territory as he crash-lands in the Savage Land after his war with the US Army in Antarctica. Of course, they're just happy to have him out of sight—but the tribe known as the Locots is very happy to have the emerald goliath in their kingdom, since his first action upon his arrival is to vanquish a dinosaur bare-handed.

But there are problems to this kingship thing, as the Hulk discovers when his newly adopted tribe reveals that they're going to war against their enemies, the Noweks. The problem? Well, the Noweks have some protection of their own: Ka-Zar and Wolverine. The last time the Hulk tangled with the short, clawed mutant, it was a fight that neither of them forgot for a long time...

Incredible Hulk #454 not only introduces a cool new Savage Land storyline for the Hulk, it also introduces the Hulk's new art team of Adam Kubert and Mark Farmer. Peter David's tenure on The Incredible Hulk has been marked by some memorable collaborations with a number of top artistic talents, including Todd McFarlane, Dale Keown, and Gary Frank; the addition of another artist of that caliber means, for David, new storylines that take advantage of the artist's skills.

One thing that isn't changing, though, is the Hulk's more shall-we-say assertive personality. "Yes, the ominous personality is staying around for the time being," David said. He also plans to keep the Maestro an active background element in the Hulk's storylines, always reminding the Hulk of what might happen. "The Maestro is The Hulk's personal boogy man: a living example of absolute power corrupting. The shadow will hang over him, even if sometimes it's simply in the back of his mind."

So what do Peter David and Adam Kubert have in mind for the Hulk in the foreseeable future? "Neat stuff" is all that Peter David will say; if you want to know more than that, he recommends that you check out the book every month.

Incredible Hulk #454, a $1.95 comic that features the debut of Adam Kubert's artistry on the greenskinned goliath, is scheduled for April 16th release.

by CLIFF BIGGERS

Millennium Goes Modern

No one has ever accused the folks at Millennium Comics of being behind the times—but beginning this spring, the company is definitely heading in a Modern direction. Recognizing a growing demand for cutting-edge humor, social commentary, and alternative comics, Millennium has created Modern Comics, a new line that produces books aimed at avant-garde comics fans.

"These are comics for readers who grew up with both Jack Kirby and Robert Crumb, but who are now looking for something different, for titles that reflect our late 20th-Century reality—current media, today's news, the Internet, and alternative music. In short, the modern world," publisher Paul Davis said. "We picked the name Modern because that's exactly what these comics are. They express a contemporary sensibility, an urban edge, and a willingness to experiment and stretch beyond the time-worn boundaries of traditional comic books. It's an exciting line. With the steadily growing interest in alternative titles like ***Stray Bullets, Artbabe, Eightball,*** and ***Dark Horse Presents,*** we think it represents the future."

The Modern line grew from a single title, ***Keyhole,*** that has achieved cult-favorite success since expanding from a self-published mini-comic to an alternative title from Millennium. The book's creators, Dean Haspiel and Josh Neufeld, packed Keyhole with so many concepts that it has given birth to a new cutting-edge line of comics.

"Keyhole is about comics that more than meet the eye" says co-created Neufeld. "Although ***Keyhole*** is a two-man effort, it's the result of a single vision. Each issue promises a unique mixture of entertainment and emotional complexity. ***Keyhole*** is layered."

The first new title in the Modern line is ***Billy Dogma,*** the offbeat hero who has starred in several tales in ***Keyhole.*** Dean Haspiel presents Billy Dogma's exploits in a series of surreal tales sure to appeal to fans of ***Madman*** and ***Flaming Carrot. Billy Dogma #1,*** a $2.95 comic, is scheduled for April release, along with ***Keyhole #4.***

Other additions to the Modern line include ***Lovely Prudence*** by Maze (formerly published by All the Rage Comics), a May-release book that stars a skull-faced teenage she-brat who has no respect for any aspect of pop culture; and ***Buoy 7,*** a dark tale of greed by Robert Boyd and Solano Lopez originally published in ***Dark Horse Presents*** that will be collected in one-shot form in August. Modern also has signed books and a ***Keyhole Rarities Collection*** on schedule for later this year.

It's 1997—the next Millennium is almost here, and it's time for the Modern Age to begin!

by ALEX KIRKLAND

Rebels Without a Clue

Private investigators have to be smart, savvy, observant, quick-thinking, hard-hitting, and highly moral individuals, right?

Gee, someone forgot to tell that to the stars of ***Dicks,*** a four-issue series written by Garth Ennis and illustrated by John McCrea.

John McCrea, a veteran Garth Ennis collaborator who is Ennis' partner on ***Hitman,*** describes Dicks as "the story of two eejits living in Belfast who decide to become private detectives. It involves swearing, drinking, sheep violence, sex zombies, inbreeding, and other politically incorrect subjects..." And if you thought that ***Hitman*** was out of control, just wait until you see how truly bizarre ***Dicks*** gets!

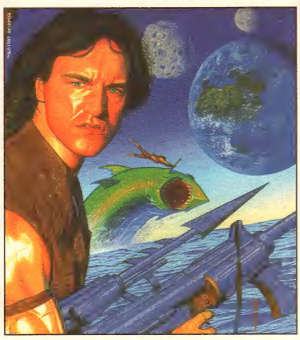
Dicks, a sequel of sorts to ***For a Few Troubles More,*** which was in turn a sequel to ***Troubled Souls*** (the latter two were published by Fleetway), is a farcical tale with the same irreverent, cutting-edge approach that Garth Ennis is known for. To complement the over-the-top story, McCrea is using "a very cartoony style" that is a break of sorts from his more stark, realistic art in ***Hitman.***

Dicks #1, the $2.95 first issue of a four-issue series that'll put the "funny" in funny books, is scheduled for April release from Caliber Comics.

by WAYNE LEE

Waterworld's Makin' Waves at Acclaim

Waterworld introduced readers to a paradoxical world in which dry land was almost nonexistent and survival is a daily struggle. But how did the world get that way? That's the question that Chris Golden, Tom Sniegoski, Kevin Kobasic, and Barbara Kaalberg answer in ***Waterworld,*** a four-issue limited series from Acclaim Comics. The prehistory of the ***Waterworld*** film is revealed, including the fate of Earth's vast population, the causes of the Great Deluge, and the origins of the Mariner. But this isn't just a reference book; there's also an exciting story here depicting the war between the Mariner and a new villain, the Leviathan, who can blow the Smokers away. ***Waterworld #1,*** a $2.50 comic, is scheduled for April release.



COMIC SHOP NEWS™

3.19.97

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MARVEL

It's the Latest Of The Greatest This April!

DEVIL DINOSAUR SPRING FLING

Featuring an incredible Humberto Ramos cover, this is the Kirby creation fans have been waiting for! Featuring art and stories from an age undreamed of, it's your chance to find out what Moon-Boy's been up to the last few million years!

WOLVERINE #114

The Claw gets a new draw as Leinil Francis Lu becomes the brand-new monthly penciler! Plus, Wolverine's back as good as new! Get in at the beginning of a major new era in the life of Logan as he faces an old enemy—the cyborg known as Donald Pierce.

VENOM: LICENSE TO KILL #1

His name is Brock. Eddie Brock. And from now on, he's a hired gun for the United States Government (C'mon. you didn't really think you could trust them, did you?). It's Venom as you've never seen him before from WOLVERINE writer Larry Hama and Penciler by Kyle Hotz!

INCREDIBLE HULK #453

Adam Kubert, whose penciling prowess on WOLVERINE has endeared him to an avalanche of fans, becomes the brand new ongoing penciler as the Hulk takes up residence in a totally new locale. Let's just say there's a new savage in the Savage Land! Guest-starring the X-Men and Ka-Zar! Miss it at your own peril!

april highlights

Next Week: May Checklist!

MARVEL COMICS

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CSNSIDER

CSNsider

Variety reports that *Nicholas Cage* is a leading contender for the role of Superman in the upcoming Warner Bros. film—and they also report that the film is fast-tracked for a '98 release... And speaking of superhero films, *Joel Schumacher* has already signed on to direct the next ***Batman*** film; no definite decisions on villains yet, but the Mad Hatter, King Tut, Egghead, and the Scarecrow are all possibilities. *George Clooney* and *Chris O'Donnell* will also return.. Taking advantage of the Batman hooplah, ***Mad Magazine*** is doing a 48-page ***Batman*** special that reprints their Batman parodies, spoofing the three films, the animated series, and the television show... Harvey and Eisner Award-winner *Ed Brubaker* will be producing a new book, ***At the Seams***, for Alternative Press. The book serves as a bridge between ***Lovelife*** and Brubaker's new August-release series ***Detour***. "It's a post-modern take on things—still about real life, but more about the unreal elements of it," Brubaker said... *Michael Doran* reports that *Alan Davis* is working on a ***Killraven*** revival for Marvel... The Spider-Man cartoon series will *not* be a part of Fox-TV's lineup next year... *James Robinson* is writing four issues of ***Generation X*** for Marvel, based on *Scott Lobdell* plotlines... And speaking of writers returning to Marvel, *Chris Claremont* has been in discussions with Marvel about working for the company—but no word yet on whether he's be a writer, an editor, or both.. Contrary to some rumors, the Hulk will *not* be a member of the new ***Heroes for Hire*** team from Marvel, but he will guest-star in the first issue; the superteam lineup, as previously announced in CSN, will consist of Iron Fist, PowerMan, Black Knight, a new White Tiger, and Jim Hammond, the original Human Torch... Wizard Press will add *ToyFare: The Guide To Collectible Toys* to its monthly lineup in July, after two successful test issues elicited strongly favorable response... The Comic Café reports that *Leonard Kirk* has been tapped for the art honors on ***Supergirl*** beginning with the thirteenth issue... It looks like Jim Lee's WildStorm Studios will continue to helm the exploits of ***Iron Man*** and the ***Fantastic Four*** after they return to the Marvel Universe later this year; no firm decisions have been made concerning the ***Avengers*** and ***Captain America***, but the next few weeks might bring a very pleasant surprise concerning the creative team of the latter book... Marvel insiders say that their "flashback month" plans call for all the May-release titles to carry a "minus-one" number, indicating that they take place prior to the first issues of those series. The books will resume their regular numbering in June. No overall news on storylines, but a few tidbits have shown up on UseNet: *Roger Stern* will be writing the May "flashback" issue of ***Untold Tales of Spider-Man*** focusing on Peter's parents back in their spy days, and *Kurt Busiek* and *Steve Epting* will produce the flashback issue of ***Thunderbolts***,... Meanwhile, over at DC, the theme of the summer annuals is "Pulp Heroes," with each book set in a different pulp-ish genre. These aren't Elseworlds books, but are instead a part of regular continuity, just with a different pulpish feel... *George Lucas* says that much of the next *Star Wars* trilogy will be produced using digital technology, allowing the films to be made for half the cost that standard filmmaking techniques would require... And speaking of the next *Star Wars* trilogy, *James Earl Jones* says that he will do the voice of Darth Vader for the final moments of the film, although the voice will be done by the actor playing Vader until the moment that he dons that famous black armor... The DC Universe will get a new mystical-based superteam comprised of some of DC's mightiest mystical heroes later this year or in early '98... *Warren Ellis* is the latest writer to sign on for Harris Comics' ***Dracula 100th Anniversary Edition*** that focuses on the relationship between Dracula and Vampirella; he joins the already-announced *James Robinson* and *Alan Moore*... A two-part ***Vampirella-Wetworks*** crossover is in the works, with one issue to be published by Harris and one issue by Image... Bad news for ***Flash*** fans: it appears that *Mark Waid* and *Brian Augustyn* may be leaving Flash after issue #129 rather than #130 as originally announced... *Dick Giordano*, *Gil Kane*, and *Neal Adams* will supply art for upcoming issues of *Bob Layton*'s ***Dr. Tomorrow*** series for Acclaim... ***Kingdom Come Collected***, a two-volume limited edition set slated for May release from DC, will reprint the entire storyline in one volume (supplemented by twelve new pages of story and art), while a second volume will feature *Alex Ross*' character designs, a "who's who" for the book's cameo appearances, and more; this signed edition is affordably priced at $89.95... Following the success of the ***Star Wars*** rerelease, a reissue of ***Close Encounters of the Third Kind*** is likely—and it's possible that this version of ***CE3K*** will differ from both versions already released!... ***The Tick*** is returning in a one-shot from NEC in May—and even better, this one-shot will lead into the Tick's return in an ongoing series beginning in August... All 23 comic-sized issues of EC's *Mad* comic book will be reprinted in an eight-issue comic book miniseries, ***Tales Calculated To Drive You Mad;*** the first issue, reprinting ***Mad #s 1-3***, is scheduled for May release... Doctor Octopus may be dead, but he's getting better; look for the original Doc Ock to return later on this year... The Milestone line is officially retired: the last Milestone titles are ***Static #47*** (March 12th), ***Hardware #51*** (March 26th), and ***Icon #45*** (May 5th). Milestone Media is still alive, and they may produce other comics in the future...

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COMIC SHOP NEWS

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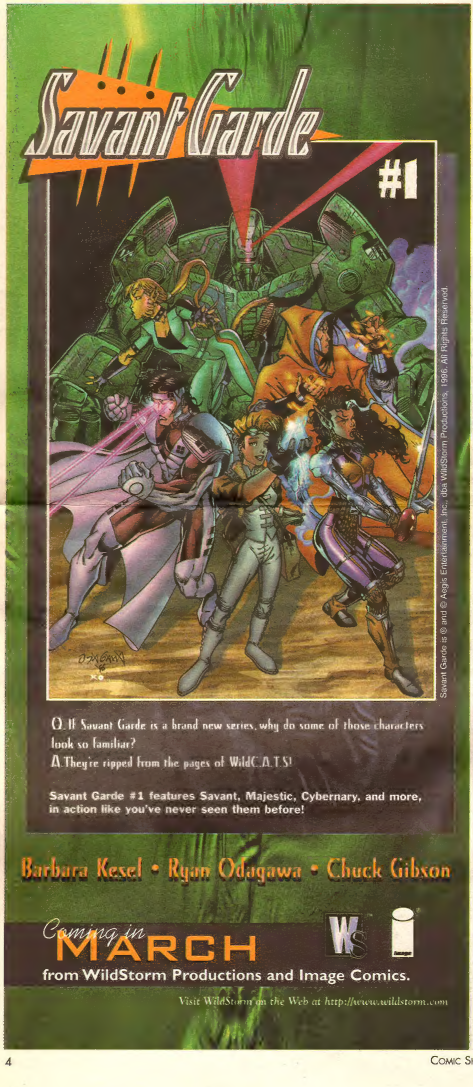
Savant Garde
#1
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Q. If Savant Garde is a brand new series, why do some of those characters look so familiar?
A. They're ripped from the pages of WildC.A.T.S!
Savant Garde #1 features Savant, Majestic, Cybernary, and more, in action like you've never seen them before!
Barbara Kesel • Ryan Odagawa • Chuck Gibson
Coming in
MARCH
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Moore the Merrier at Extreme

Alan Moore is one of the most respected and admired comic book writers in the history of the field; his work on ***Watchmen*** and ***Swamp Thing*** helped to redirect comics. In recent years, most of Moore's work has appeared under the Image imprint, where he has co-created concepts like ***1963*** and has worked on various Image titles.

More recently, Moore has masterminded an amazing reinterpretation of Extreme Comics' ***Supreme,*** creating a rich legendry that extends the Supreme concept in bold new directions. Word of mouth has made Supreme a sleeper hit with fans eager to see this bold new world that Moore has created. Beginning in May, Moore is expanding on his Supreme concepts as he reinvents the Extreme Universe in ***Judgment Day,*** a miniseries that constructs a new past, present, and future for Rob Liefeld's Extreme heroes.

"I have been, with my Image work up to this point, trying to learn the ropes of what is essentially a completely different market from the superhero market as it was when I left it," Moore said. "It was something that I needed to learn again. Having spent some time doing it, I started to come to terms with the state of the marketplace today, to understand it a bit more—the things that it had that were positive, and the things that were lacking. I started coming to the conclusion that there might something of interest in—well, not just recapturing the Silver Age as we did with 1963, but doing something where the chemistry was a bit different, where we drew upon pastiches of the Silver Age and the Golden Age and the 1950's and whenever to create this virtual sense of a rich background. We actually have these characters firmly rooted as 1990's contemporary-style characters, though. That seems to be working very well with Supreme, so we decided to expand it.

"If ***Supreme*** were just a retro-60's pastiche book in the ***1963*** mold—and I say this with the greatest of affection for ***1963***—it wouldn't be working as well as it is with the 90's stories included. It gives a contrast by which they both sort of enrich each other."

The popular "shifting reality" approach to Supreme, Moore said, "was something that clarified itself when I needed it for Supreme, but these ideas had been kicking around in various forms for a long time. After I did ***1963,*** for example, I did—as an exercise—run through a scenario as if I had done the same thing with some of the DC characters. I came up with a character called Thunderman, who—while not the same as my current incarnation of Supreme—had some elements, from a place also called Thunderland where various incarnations of this character existed.

"I think that the secret of this kind of comic book self-reference that is going on here is that it should not be just pastiche. I think it's fairly obvious that Supreme has always had a touch to Superman—one of many characters who has. I think that my characterization of Supreme, in some ways, brings him a lot closer to the whole range of what Superman has been as a character... and yet I've been careful not to reproduce any concepts without giving them a twist. There's no bottle city of Kandor, but there is a city made of light inside a prism; that has different possibilities and a different charm of its own.

The Superman similarities aren't limited to storylines, either. "We have Supreme coming up by [Silver Age Supergirl artist] Jim Mooney, then we have Professor Knight and the Supreme Team, America's Greatest Team. Todd Klein's doing these brilliant logos—you know that you've seen them before, even though you haven't. From there, we introduce an entire continuity of sixties characters. The big payoff is ***Supreme #58,*** an 80-page giant that has a 40-page lead story tying up the entire eleven issue storyline, bringing together elements from my entire run of Supreme thus far. They'll be three or four eight page 'reprint' stories, we'll have pin-up pages, a layout of the headquarters, a rogue's roster, and all those things that I remember when I was ten; I thought they were really great then, and I don't see why they won't work now."

While Moore's other major superhero work, ***Watchmen,*** was a grim, dark work, the Supreme storyline seems much more grand and optimistic. "It's not so much a difference of direction, but a different of intention," Moore said. "With ***Watchmen,*** it was almost like, 'What would it be like if there were superheroes in our real world?' How humans deal with power is pretty miserable, whether it's superpowers or political powers or financial power or whatever. What ***Supreme*** is doing, though, is more like saying, 'What would it be like to live in a comic book world that was real?' I'm not very interested in examining the ideas of these characters as 'realistic' or lifelike—because the idea of what constitutes realistic changes every five years anyway. Also, it's all an illusion—they're *always* going to be made-up comic book characters. So what I want to do is essentially to admit that they're comic book characters, and then to explore the pleasures and the advantages of comic book characters over supposedly realistic characters. These things are pure icons. The real existence of Supreme is not in the physical world; the real existence of Supreme—and Superman, and all these superheroes—is as ideas in our heads."

Moore sees his world-making and his storytelling as being two different facets of the most crucial element in comics: imagination. "One of the things that motivates me regarding Supreme—and one of the things that I feel is missing from modern comics—is a level of imagination that was present in the comics that I read in the 1960's and is lacking now," Moore said. "The thing I read ***Superman*** for wasn't for the power-fantasy value—I didn't want to see him beat somebody up every issue and have the vicarious pleasure of wishing I could beat someone up, even though that's the standard reason put forward to explain why adolescent boys like superhero comics and it might cross your mind when someone was bullying you—but because comics opened a door in my seven-year-old English mind that was living in a very grey 1950's British world that led into this incredible kingdom of the imagination where anything could happen. People could travel back in time by moving at super-speed, costumes could pop out of rings, cats could fly, there were mermaids.

"Comics were food for my mind at a time when I really needed it—and there was so much of it crammed into each comic that this was the richest food possible. You'd get three stories in each issue of ***Action Comics,*** and each would have an idea in it—it might

not be the most earth-shattering idea, but it would be an idea. Sometimes you can go for an entire six-issue series now without getting an idea. There's a kind of laziness there; as a general trend, it's the story values in comics that I find lacking, the absence of a rush of imagination. Look at the first ten ***Fantastic Four*** and see how many concepts are just thrown away there; the same goes for those Mort Weisinger ***Superman***s. Minor continuity glitches could be forgiven or written off as booboos or however they did it. Captain Marvel—why can't you have a talking tiger? It's a lovely idea! The principle of imagination that was so potent in the 40's and 50's and 60's should be just as potent today, even if it's expressed in the language of today's high-tech, streamlined, beautifully produced comic. I don't see why it can't be contemporary, why it can't be new in some ways; it suggests a kind of freedom that we have now, not just in comics but in our culture as a whole.

"We know so much about our past now, about our history—we can conjure it up so successfully with our computers and our communications—that to some degree we've been liberated from history. You can see this in music; as recently as twenty years ago, music progressed through different phases. Nowadays, there's not one phase; there are people chasing from a whole range of past, present, and even future styles that they've invented, cross-breeding them and seeing what hybrids result. We have the whole tapestry of history behind us; we can pick and choose what we want. There's this rich landscape with all these wonderful ideas lying around discarded, but they could still work. That's particularly true in comics, and it's something that I'm trying to exploit in ***Supreme*** and ***Judgment Day***."

One thing that Moore can say with absolute certainty fans who enjoy his work on ***Supreme*** will definitely enjoy ***Judgment Day***. "I'm trying to treat ***Supreme*** as a virus, and with ***Judgment Day***, I hope to infect the entire Extreme continuity. It's a great story that does its job; at the end of the three issues, it will have changed everything and will have made the Extreme Universe a much richer place. It will make a comic continuity in which the kind of comics that should be are possible—and where the kind of variety that there should be in comics is possible. ***Supreme*** has been detailing the superhero landscape of comics, whereas in ***Judgment Day*** we have Western characters, barbarian characters, knight in shining armor characters, war heroes—there will probably even be a friendly ghost and some typical teenagers in there. Variety is good for a species, and it's good for comic books.

"I also want to make an overall sense of the entire Extreme Universe so that it all works in the way that I think it could work. It would be impossible to do this with the DC Universe or the Marvel Universe. Some people have said, 'What he's doing with Supreme is what he wanted to do with Superman.' But it's not; I couldn't have done this with Superman. With Superman, all these Rick Veitch pseudo-reprints we've been having so much fun with would be out—we'd have to use real Superman stories from the 40's and 50's, where it's all laid out for us, set in stone. Here, though, we can create the entire thing. This is an opportunity that I don't think anyone has ever taken advantage of in comics before. Most comics are created by committee, or stories are just absorbed into continuity. I can't think of any case where one person was able to just build a universe like this—oh, you might say Stan Lee in the early days, but that was obviously mediated by people like Kirby and Ditko, or by marketing people who want a team book with a big monster on the cover."

Moore has been given a virtual carte blanche to do what he thought necessary to define the Extreme Universe. "Rob told me the names of a few characters he'd definitely like to survive out of ***Judgment Day***, and that's about all the guidelines he gave me," Moore said. "I don't want it to sound like this is a bloodbath, though; there's *one* death in the story. A member of Youngblood is murdered, and it looks very much like another member of Youngblood has done it, and that is the single death that happens before the story starts—and it happens off-panel. It sparks this entire murder trial, and as the investigation proceeds, we'll go all the way back to the prehistoric origins of the Extreme Universe. At the end of it, the trial will change things for Youngblood very drastically, while certain other characters will have learned things about themselves that will change their entire perception of what they're all about and what they're here for. The NewMen, for example—they'll continue

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With the help of Sgt. Rock and his Howling Commandoes, our heroes face Major Zemo and the return of the War Wheel!
ON SALE IN APRIL
BATTHING #1
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GENERATION HEX #1
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MARVEL COMICS

in very different roles and in a different context. The same goes for Maximage..."

For Moore, what makes this entire process so memorable is the sheer joy of the work. "I'm having a lot of fun with this. The other night, Rick Veitch faxed me some character designs he did for some of the 60's superhero characters I've been producing—The Fisherman and Skipper, Space Hunter, Janet Planet, the Conquerors of the Uncanny, Blake Baron—Occult Agent, Jungle Jack Flynn... When I phoned up Rick to talk to him about it, I said that I'd seen these characters before—that's the kind of aura that they have. They're not generic, they're archetypal, and just the names suggest an entire continuity. These are the ones we're introducing in ***Supreme;*** in ***Judgment Day,*** we get into a much broader continuity. And the artists seem to be eager to take part; in the first issue, For instance, Stephen Platt was very eager to do the Bram the Berserk sequence. He's our barbarian character, and he's sort of like Conan, but he's set in this quasi-real Dark Age setting, with a definite date; there's reference to real people like Atilla, and real empires like Byzantium, and he's a berserker."

Amazingly enough, an event as big as Judgment Day came about in an almost unplanned way, as an offshoot of a conversation that Moore had with Eric Stephenson. "I idly mentioned to Eric that, by the time I've finished these twelve issues of ***Supreme*** that I'm doing, I will have redefined the history of recent Extreme universe. 'If Rob wants,' I said, 'I can make it all make sense.' Given the impetus of Rob's departure for Image, there was a need for a clean break to re-establish things. I also said that, I was surprised that no one in the past, of all the comic companies I've worked for, never said, 'Why don't you just redesign everything?' That's what *I'd* do if I were them. You know, I can do quite a lot of things, but I rarely get asked to!...

"I'm trying to include a certain amount of aftercare as well; for instance, I'm including an outline for ***Youngblood*** for twelve issues, telling who the new Youngblood team will be, how they'll work together—and this includes new characters as well as fake old characters. I'm doing similar things with ***Glory***—I've got a whole lot of ideas that I'm going to make available to Jo Duffy if she wants to use them. We'll see how it goes. Right now, it's looking lively.

"The waters in the comic book industry are rising, and I'm trying to create an ark; we can have two Western characters go in there, and two superheroes, and two war-torn heroes, and two friendly ghosts, and we can create a kind of bird park. It's ambitious, but I've handled ambitious projects in the past, and this one doesn't sound any more demented than them. Of course, I might have overreached myself with the idea that I can create an entire universe—it may be a delusion of grandeur, but it's turning out good so far. "

Judgment Day, a $2.50-per-issue three-issue miniseries beginning in May, will feature a variety of top art talent working with Moore, including Dave Gibbons, Stephen Platt, Dan Jurgens, Adam Pollina, Ian Churchill, Steve Skroce, Terry Dodson, and Keith Giffen.

by CLIFF BIGGERS

QUICKSHOTS

Anarky Rules

If you thought Anarky was a goner, then you don't understand the very nature of this mysterious enemy of the Dark Knight. After all, how do you ever truly eliminate Anarky? That's right, the amoral adventurer is returning—and this time, he's not a supporting character, but the star of his own four-issue limited series, courtesy of creators *Alan Grant*, *Norm Breyfogle*, and *Josef Rubinstein*.

Anarky is still convinced that the human race is on the brink of a cultural meltdown. Anarky sees himself as the forerunner of a new form of consciousness... and he intends to convert the world to his way of thinking before it's too late. But along the way, Anarky is in for a bit of an education himself.

Anarky's plan to change the world will bring him face to face with four guest stars who embody one of the concepts that Anarky is attempting to understand in order that he may change the world. In the first issue, he confronts the Demon Etrigan, who represents Madness and the loss of free will. The second issue brings him face to face with Darkseid, the essence of Evil. So who does he meet in the third and fourth issues? You'll have to be there to find out... but you won't be disappointed!

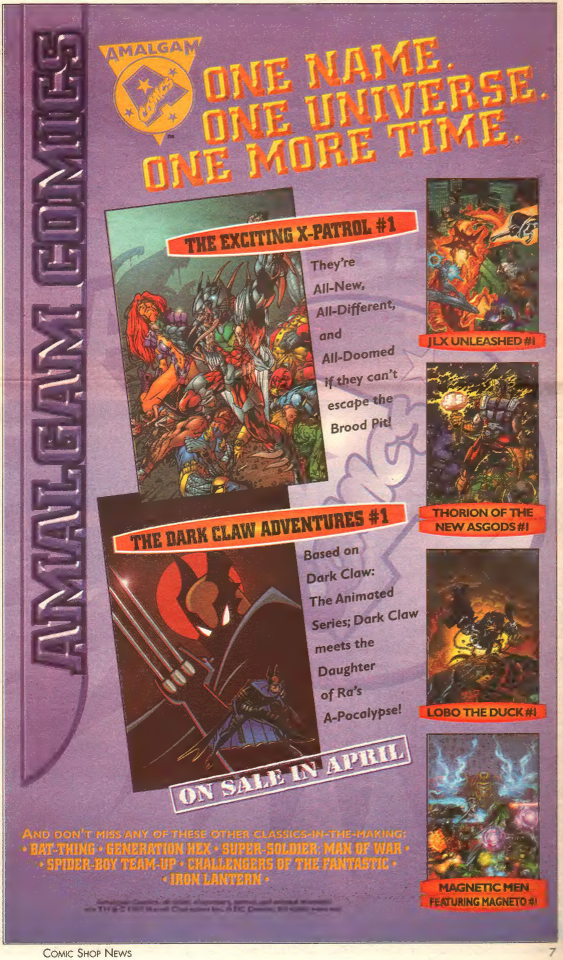
Anarky #1, a $2.50 comic, is scheduled for March 19th release.

How Can We Explain This?...

Hoorah! It's ***Big Book*** time again! That's right, the next volume in the cult-favorite ***Big Book*** series from Paradox Press is ready for release! ***The Big Book of The Unexplained*** ventures into Scully and Mulder territory with a compendium of weird happenings, strange sightings, anomalous events, contradictory conspiracies, and Fortean phenomena. Read about such critters as the Mothman, the Kentucky Goblin, Chupacabra, and the ever-popular Bigfoot; learn about all those rumored UFO abductions and the typical aliens who take the blame; and find out about rains of fish and frogs, moving coffins, and more. Is it weird? You bet! Is it irreverent, hip, and impossible to put down? You bet! ***The Big Book of the Unexplained*** is written by *Doug Moench*, who is joined by the usual suspects—popular artists such as *Joe Sacco*, *JH Williams*, *Paul Gulacy*, *Brent Anderson*, *Russ Heath*, and *Gahan Wilson*, just to name a few. ***The Big Book of the Unexplained,*** a 192-page trade paperback, is scheduled for April 23rd release.

The Force Is With Us

Super Patriot. Rapture. Dart. Barbaric. Ricochet. Mighty Man. Horridus. Individually, they're some of the most colorful heroes in the Image Universe. Together, they're the Freak Force... and they're baaack! ***Freak Force*** returns in a new miniseries this spring, courtesy of *Erik Larsen* and *Andy Kuhn*; in the first story arc, the Force faces off against a supervillain team comprised of some of their most challenging enemies: the Inhabiter, Dr. Nirvana, Mako, Roughneck, Fever, Inferno, Bludgeon, and Negate. But it's not all bad news for Freak Force: first, Star joins the team; and second, Ricochet announces that she's pregnant with Barbaric's child. So is this the beginning of the Junior Freak Force? Find out in March, when ***Freak Force #1,*** a $2.95 comic, hits the stands.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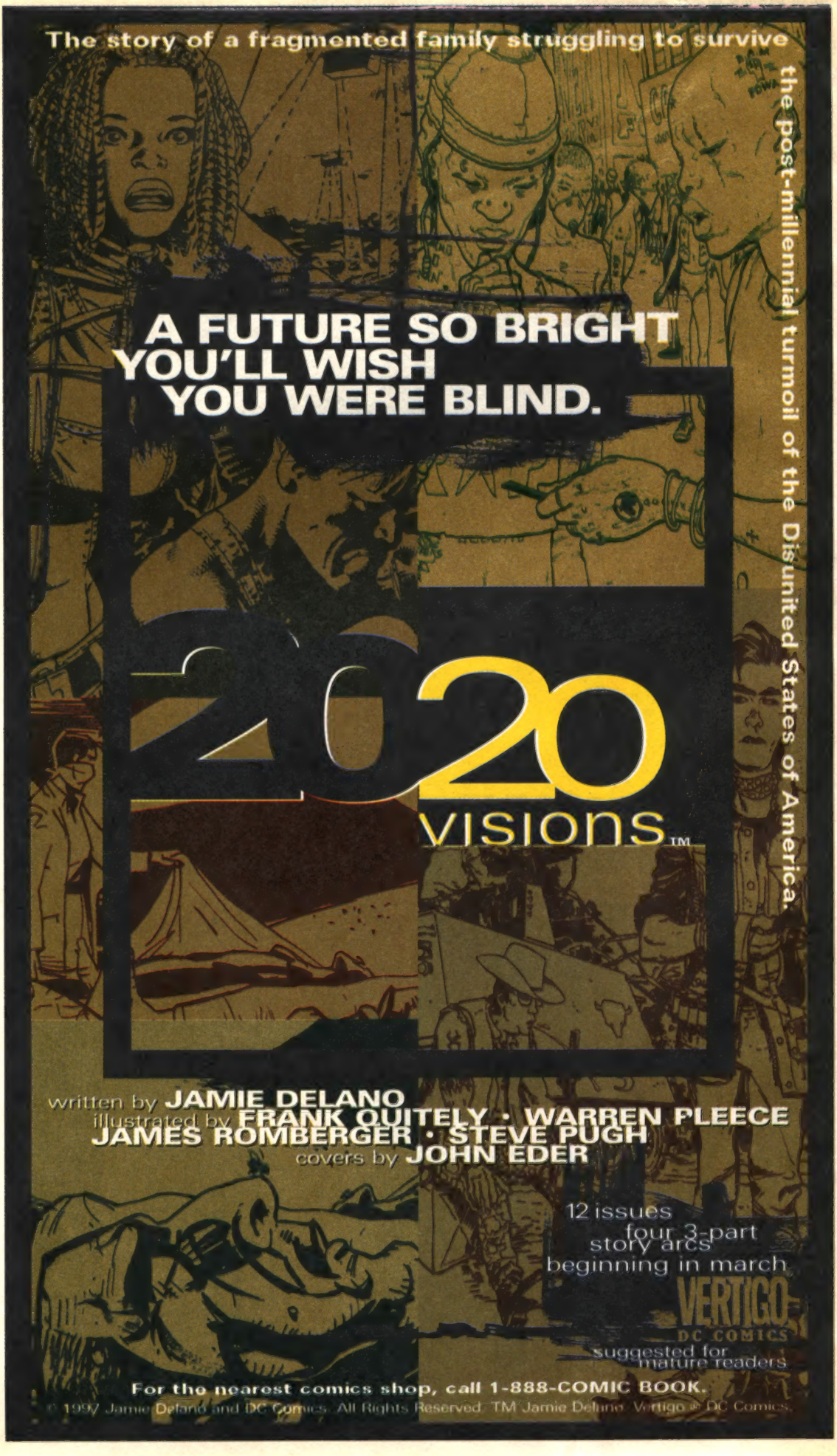
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